

# CALIFORNIA LIBRARIAN





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## CONTENTS

- Printer's Mark on Cover—Saul & Lillian Marks, The Plantin Press, Los Angeles*  
*California Library Association Buildings Clinic, by John D. Henderson, 214*  
*First Steps in Planning Library Buildings, by Harold Hamill, 218*  
*Preliminary Plans to Specifications, by Ethel Swanger, 223*  
*The Selection of the Architect, by Howard M. Rowe, 227*  
*California Librarian-Writers of Children's Books, by Gladys Conklin, 231*  
Editorial, 239  
Contributors, 240  
President's Message, 241  
1960 C.L.A. Directory, 242  
The Year's Developments in California's Academic Libraries, by Russell Shank, 243  
The Library School at U.C.L.A., by Lawrence Clark Powell, 251  
"Damn the Torpedoes," by Robert C. Goodwell, 253  
The 62nd Annual Conference in Pictures, 266  
People, 267  
Necrology, 270  
Positions Open, 271  
Index to Advertisers, 272  
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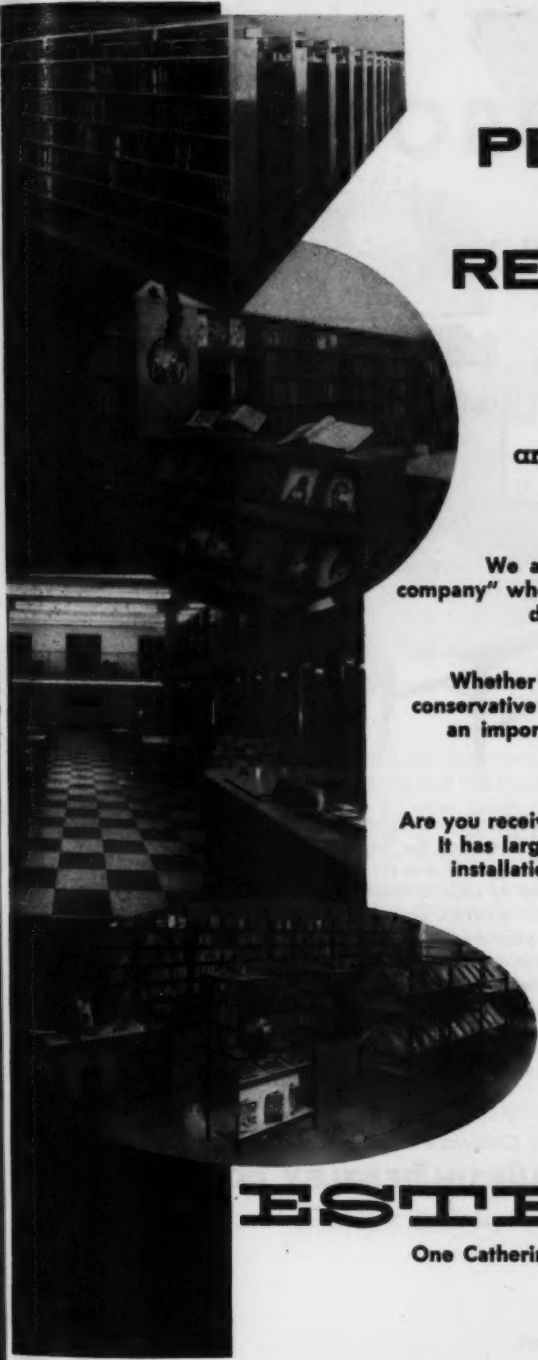
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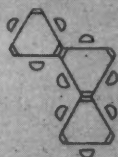
October 1960 / 209



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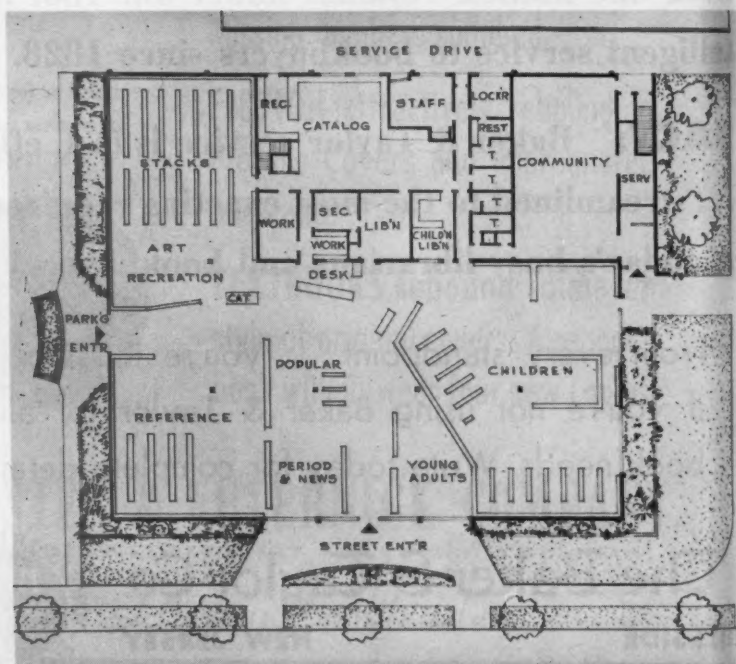
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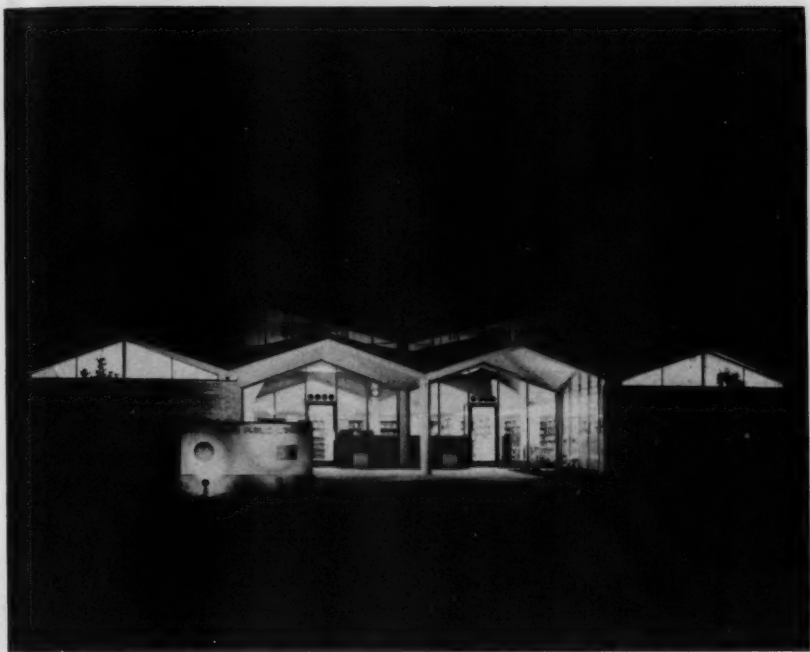


WRITE DEPT. "CL" FOR FREE DIRECTORY OF LIBRARY SERVICES



*New building for the library of the City of Orange, California*





*Canoga Park Branch, Los Angeles Public Library*

*Larry Frost, PHOTOGRAPHER*

## California Library Association Buildings Clinic

THIRTY-ONE LIBRARIANS participated in the three day Clinic on Library Buildings conducted in connection with the CLA Conference this year. The program was built around the three phases of project development; following are the three papers read at the Clinic. Each covers in sequence the three phases of the building program: project statement and schematics; preliminary plans; and working drawings.

The first phase opened with a discussion of the Project Statement by Harold Hamill which was followed by comments from Eugene Fickes, A.I.A., architect consultant for the Clinic. Thoroughly practical suggestions were offered by Mr. Fickes and later by the second consultant, Francis Joseph McCarthy, F.A.I.A.

*October 1960 / 215*

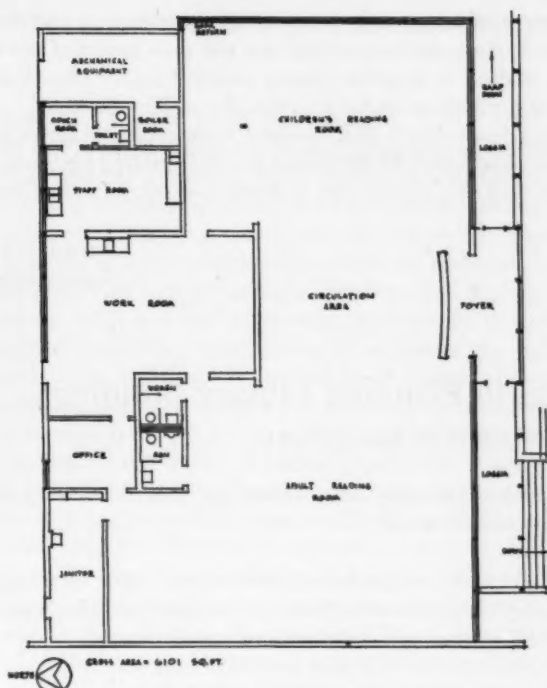


*Brentwood Branch, Los Angeles Public Library*

*al waldis PHOTOGRAPHS*

The contribution of a consultant in the building program was given some emphasis by Mr. Hamill, pointing out that most librarians in the course of their entire careers are responsible for the design and construction of only one major building. The teamwork between the architect and the librarian was given special emphasis since the building must represent a compound of the thinking and contribution of each. Much of the success of the building's design will be reflected in the attitude and the "give and take" shown by the librarian and architect.

The first phase of the program covered the preliminary work that must be done by the librarian in preparing his project statement which serves as a guide to the architect who must depend on the librarian's groundwork in getting his own thoughts in order regarding the building's design. Stress was given to the far-reaching results of a well-prepared statement and the rewards that will follow if the librarian makes a thorough and exhaustive study of the requirements of his building, an estimate of the number of books to be housed, the services to be offered, the number of people to be served, the number of readers to accommodate and the estimated circulation.



*Panorama City Branch, Los Angeles Public Library*

The second day's session was opened by Mrs. Ethel Swanger who had a paper on the Preliminary Plans. Having completed a building for the city of Orange, Mrs. Swanger has had recent and rich experience in library planning at the second phase where so much double checking and reviewing is necessary. Mrs. Swanger paid a compliment to her consultant, William Geller, Assistant County Librarian, pointing out how much she gained in conferences in which, with her consultant's assistance, the librarian's point of view was made clear to the architect and the Library Board.

In commenting on Mrs. Swanger's paper, Mr. Fickes observed that her thoughtful remarks indicated that she was thoroughly well informed, and that the architect working with her was fortunate, indeed.

The final day of the Clinic featured a paper by Howard Rowe in which he discussed the selection of architect and problems to cope with during construction, especially the question of change orders, justified when minor but extremely expensive when major alterations are brought in late in the program. The relations with the contractor were discussed and it was suggested that contractors often have a good evaluation of an architect's competence and on occasion can be helpful in the selection of an architect.



Floor plans, renderings and sample project statements and working drawings were on display. Also on exhibit was the scale model of the headquarters of Region II of the Los Angeles County Public Library's building now in the working drawing stage to be built in the city of Hawthorne.

The architect consultants and speakers were available throughout the convention for conferences with librarians having building problems. It was generally agreed that the Clinic was a down-to-earth, practical workshop-type program.

JOHN DALE HENDERSON  
*County Librarian*

*Los Angeles*

## First Steps in Planning Library Buildings

### TEN PRACTICAL QUESTIONS AND ANSWERS

1. Has this phase of planning been treated recently in other conferences or in authoritative publications?

*Answer:* There have been in recent years at least three very helpful building institutes which included a treatment of the librarian's beginning steps. The resulting publications, and another I will mention, will repay careful reading by any librarian faced with a construction problem.

(1) *Planning a Library Building*, edited by Hoyt R. Galvin. The institute held by the American Library Association at St. Paul in 1954, covered three major steps—programming, preliminary planning, and working drawings—in planning for college, university and public libraries, particularly main buildings. It contains much practical and specific information.

(2) *A Living Library*, edited by Martha Boaz. The institute sponsored by the School of Library Science, University of Southern California, in 1957, was focused on public library buildings for cities of 100,000 or less, and featured informal talks by both librarians and architects who have been engaged recently in planning a variety of library buildings in California.

(3) *News Notes of California Libraries* for July, 1957, is devoted to the proceedings of the State Library's workshop, "What to Do until the Architect Comes; Planning Public Library Buildings." The conference presented both theory and practical application, and covered both general aspects and such specifics as lighting and color.

(4) *The Small Public Library Building*, edited by Hoyt R. Galvin, librarian, and Martin Van Buren, architect. Published by UNESCO in 1959 for international use, this is a practical manual which describes some of the tested principles and procedures in planning, constructing, or remodeling a small public library.

2. What attributes should a librarian going into a building program try to develop?

*Answer:* Humility, an open mind, and foresight.

Planning any kind of a library, from a large central building down to a small branch, requires hundreds, if not thousands of decisions. Happy is the librarian whose new building reveals only a half dozen minor flaws. No one can hope to have sufficient experience, background, or intelligence to produce a library building without a reasonable number of mistakes. Actually, many experienced librarians have made major blunders in planning, some of which can never be corrected and remain an embarrassment for decades.

To minimize error, the librarian should be constantly vigilant to every problem relating to buildings. He should make a great many visits to other library buildings and have many talks with librarians and architects about what is right, what is wrong, and why. If it is possible to talk with a contractor who has had recent library building experience, much can be learned about items which will increase or decrease costs and about the difficulties or advantages in using some of the new building materials. A contractor will also have first hand knowledge of factors which affect speed and efficiency of construction. This kind of preliminary "nosing around" will help to develop the background upon which necessary decisions can be intelligently based.

In his preliminary thinking, and particularly while he is observing other buildings, the librarian should approach the problem with the mind of a newcomer, ready to discard previous solutions, willing to "break the rules," alert to challenge well-established concepts to test their validity. Thinking should be oriented to a concern for the future; long-range goals should occupy the favored position.

3. What is the very first step in the planning process?

*Answer:* Formulation and writing of a well-conceived program of library service based on analysis of community needs. Upon the library's service program will depend every feature of the building—size, space allocations and relationships, and furniture and equipment. For example, if the library has an active adult education program, this will be reflected in the building. If the library stresses any particular features of library service, such as children's or young people's work, art, music, films, records, or any number of subjects, the building will have to be planned accordingly.

In most cases the local library will have to make its own decisions as to what scope and extent of services can be provided, both in quality and quantity. These decisions will be dependent upon an estimate of funds available not only for the building but for future operation. All possible service needs should be studied, particularly those created by the seemingly permanent inundation of students of all ages, types, and kinds.

Another important element to be considered is whether the library will purchase, catalog and process its own materials or will have these activities carried out elsewhere, either through participation in a system or through contract.

4. Is it desirable for the librarian to employ another librarian experienced in building as a consultant?

*Answer:* It has been said that the average librarian builds only one building during his professional career. It is nearly always, therefore, highly desirable to employ or at least consult with a librarian who has planned several library buildings in recent years. Regardless of his other qualifications, the experience such a consultant has gained in making a multitude of decisions on library buildings provides him with a bank of knowledge which can be built up in no other way. When a library cannot afford to pay for such services, much help is usually available just for the asking.

5. Besides an experienced librarian, who else can profitably be consulted about the building?

*Answer:* First, the staff. Every library system has experienced people who are daily working with the problems of giving service. They have many ideas on the present program and how it could be extended or better carried out in the new building. A thorough brain-picking process, even though many of the offered suggestions must be discarded, is bound to be of value. In planning the \$6,400,000 bond issue program which is producing 28 new branch libraries in the City of Los Angeles, the beginning step was taken by placing the whole problem in the laps of the six experienced regional branch librarians. They were all people with a great deal of first-hand practical knowledge of the library's program, and they produced the first draft of a statement of building standards. Their ideas were thoroughly debated and evaluated by members of the administrative staff, then developed into final form by the library's building specialists.

Second, other government officials regarding their specialties: building department personnel may be quizzed on new construction methods and materials; building custodial supervisor on efficient layout and finishes of floors and walls; engineers may provide the latest thinking on lighting, power and ventilation.

6. Is it ever justifiable simply to pick out the best architect available and let him go ahead?

*Answer:* No. As a matter of fact, this should be the last possible resort, excusable only if no librarian is available to study the community, determine the service program, and present the project statement.

Fitting a scheme of service into a good-looking, functional building requires diligent teamwork and compromise between the architect and the librarian. The wider and stronger body of knowledge about building features a librarian can acquire in advance, the better the building is likely to be. The librarian must be informed on such matters as placement of the building on the site, parking requirements, acoustics, color, light, heating and ventilating. The kinds of materials used in building, the quality and kinds of electrical and mechanical equipment, the paint, the amount of glass used—all these will affect the service as well as future maintenance costs. The librarian should have definite ideas on these points to talk over with the architect so that decisions may be reached jointly.

7. In what form should the library's program be expressed?

*Answer:* The project statement should be made in writing to clarify it in the minds of the librarian and the staff, and to make it completely clear to the architect. Its purpose is to present the best possible ideas of the librarian and the staff to the architect. It should describe the purpose, function, and requirements of the building and should outline the areas and their relationships. Writing out the program does not preclude making necessary or desirable changes as planning progresses.

The written program may range from the relatively simple to the highly elaborate. An example of a brief project statement is given in item (3) as listed under question 1.

The story is told of a librarian who spent eight months in exactly defining the library program and explaining the kind of building which was required. This delay was very frustrating to some of those concerned, but when the project statement was finally written and delivered to the architect, the building went forward with great dispatch.

As a guide to architects employed for branches, the Los Angeles Public Library has published a statement of *Building Standards for New Branches*, now in its third edition. This was worked out in lieu of an individual project statement for the 28 branch libraries now in process of construction. Anyone contemplating a branch building, or even a central building, should find it helpful as a guide and checklist on most aspects of small building planning, from general down to a host of practical details, such as where hose outlets should be located, and exactly what kind of bookdrop should be provided and where it should be placed in the building. Librarians would probably not want to follow these standards in exact detail, but would find them extremely useful in suggesting points sometimes forgotten.

8. How important is the location of the building?

*Answer:* It is very important to the library's successful operation, although not as vital as the strength of the service that is to be provided. Even an excel-

lent building in a good location cannot provide satisfactory results in library use if the book collection is limited or poorly selected, the staff inadequate, and the service program nebulous.

Assuming these elements of good service are provided for, the librarian should recommend acquisition of a site in the center of or on the edge of an active business or shopping area. Visibility to the passerby is of prime importance.

9. Should public parking be provided?

*Answer:* Adequate parking for staff and public is very important, particularly in California where most people travel by car. The theory that parking availability can be disregarded in order to place the library closest to the highest pedestrian use is very challengeable here, and is becoming increasingly less convincing even in parts of the country where transportation habits are markedly different. There are dozens of good examples to show that a compromise in location must be made to accommodate both the person who walks and the one who rides in an automobile; the latter is becoming more and more dominant. Also, in many areas it is necessary to furnish bicycle racks, which must be integrated with the overall plan and landscaping.

10. How can spatial relationships and locations be determined?

*Answer:* This is a particularly difficult problem because use patterns have a way of shifting. Wheeler and Githens and some other publications offer formulas and suggestions, but they usually do not completely fit the local situation and must be most carefully evaluated.

Current library architecture makes considerable use of glass walls. It is important to weigh the publicity and esthetic values of full length windows against the wall shelving sacrificed thereby.

After the size of the building is determined, a decision must be made early as to whether the public area will be one large room or be divided. A single area will provide more shelving and lends itself to economy of staff and supervision. However, there is a point beyond which a large room becomes barnlike in appearance. The proportion between adult and juvenile reading areas must be set by careful analysis of the community and of anticipated use.

Working relationships and traffic flow must be taken into account in settling on locations for activities. Easy access to the workroom for staff and to the office for both staff and public is important. Placing of the charging desk and other desks is a primary consideration since the best possible view from these desks will determine control and supervision of activities within the building.

HAROLD HAMILL  
City Librarian

Los Angeles Public Library

222 / California Librarian

## Preliminary Plans to Specifications

BETWEEN THE WRITING OF THE PROGRAM STATEMENT and actual construction of the building come two major steps, preliminary plans and working drawings. Preliminary plans may be defined as a visual presentation of spatial arrangements and areas of service based on the requirements set forth in the written program. Working drawings, developed much later, are done in complete detail; they are binding, and they actually become a part of the contract document used by the builder in constructing the building.

It is essential to be aware not only of the combined factors that result in successful preliminary plans and working drawings, but also to be alert to possible pitfalls that may lead to serious problems during the construction period. Errors committed in the early stages of planning can have a lasting effect on the operation of the building.

The librarian charged with the responsibility of a building program must develop an entirely new set of attitudes; he must be sure of his philosophy of service, he must know what he wants his building to do, he must be willing to make compromises. He must disengage his mind from the pattern of service in his old, outmoded building. At the outset, he must resolve to devote a great deal of time and energy to research, through study of published reports of institutes on library buildings and through personal visits to as many new libraries as possible.

Steps in the preliminary planning of library buildings follow an established pattern. First, and of utmost importance, is the librarian's complete familiarity with the written program of service for his library. It should become one of the tools most frequently consulted throughout the entire planning process. As successive preliminary drawings are presented by the architect, they should be checked against the program, to provide assurance that they meet all requirements set forth in that important document. Lack of such a program is almost certain to have a disastrous and lasting effect on the finished building.

The time of selection of an architect varies in different situations. If the building to be planned is the result of a successful bond election, he may have been appointed when the site was determined. Regardless of the factors that have influenced his selection, it is a fortunate librarian who finds he has the full cooperation and understanding of the architect entrusted with the formal planning of the building, for it is essential that they work together as a team throughout the entire project.

## II

The librarian who approaches a building program without previous experience in library planning will find it advisable to see that an able consulting librarian



is retained at an early date. Features that stem from the consultant's suggestions, that are incorporated in the building plans, often effect savings that far exceed the amount of his fee. His participation in the project adds a third member to the architect-librarian team, and forms a strong foundation for a highly functional building. If the librarian has had the assistance of a consultant during the writing of the program, he need look no further for a consulting librarian to work with him on the preliminary plans.

Before the architect even takes up his drawing pencil, there should be the first of many conferences between him and the librarian. If he has not yet seen the written program, he should be given a copy at this time, for one of the primary functions of the program statement is to serve as an aid to the architect, to the end that he may translate it into an attractive, functional, adequate library building.

Initial efforts of the architect will be in the form of schematic drawings, or rough sketches, drawn to scale, of the plan of the main floor of the building. They will represent his visual interpretation of the service and work areas as outlined in the written program. From this document the architect will have learned how many readers each service area must accommodate, how many volumes are to be shelved in each area, the maximum number of employees that will be working in each office, the number of people to be seated in the auditorium, and so on through the complete list of requirements that are set forth in the program. From this information, and by following the basic standards for establishing room sizes, he will determine the dimensions of each area to be included in the floor plan.

The architect's schematic drawings will show spatial arrangements of all functional areas of the library; they represent his first basic preliminary plan. They will undergo many changes before the final preliminary plans are approved. It is essential to realize that it is during this stage, and this stage only, that there is complete flexibility in the arrangement of rooms, location of doors, placing of telephones, electrical outlets, etc. This is the all-important stage of decision-making, and once these decisions become incorporated in working drawings, they are final. From then on, any deviation becomes a change order, which often entails tremendous expense.

### III

The value of staff participation in all the stages of preliminary planning cannot be overestimated. A succession of plans will be presented by the architect; each should be an improvement over the one that preceded it. Each new drawing should be studied not only by the librarian but by the entire staff as well. They should "work" in each area sketched by the architect; they should go in and out of doors and down hallways; they should study the traffic pattern in service areas, and the work-flow in technical processing and office areas. Changes should be indicated on the architect's sketch, and it should then be returned to him to redraw.



Several hours should be spent by the consulting librarian with each department head, studying the arrangement and furniture layout of his particular area. The plan should then be considered as an integrated whole, and examined critically to see that it will function efficiently and smoothly, with a minimum of staff. Librarian and staff must become accustomed to thinking in three dimensions. It is here that full-scale models, or mock-ups, can be very helpful. They can be made from cardboard, or even folded pieces of graph paper. High shelving or furniture, improperly placed, will quickly show up, and the furniture layout can then be changed and redrawn on the architect's plan.

Finally, after many improvements and redrawings, the librarian and staff, the consultant, and the architect, will arrive at the plan which will suggest no further change. It is then, and not until then, that it can be presented to the library board or other governing body, for approval. Photographs should be taken of the final approved scale model, to be studied again before the furniture specifications are prepared.

After the preliminary plans have been approved, the librarian and his architect are ready to proceed with the preparation of working drawings. This stage of the planning represents the transition from spatial arrangement of rooms and service areas to precisely detailed placement of all furniture and equipment, both built-in and free standing, that will be a part of the new building. Supporting columns are placed in position, ducts for heating and air conditioning, and conduits for electrical and telephone installations are shown in their exact locations. Shelving and cabinet work are drawn in detail, and become an integral part of the final plan.

During this transitional stage of the planning, when minor changes can still be made, many conferences should take place—meetings of staff members with their department heads, department heads with the librarian, and librarian with the consultant. Again, the staff should study work-flow in the newly developed plan; and when all are satisfied that no further changes need be made, conferences should be held between the librarian, the consultant, and the architect, to make the final decisions that will be incorporated in the final set of contract drawings from which the contractors will work.

Before the working drawings are blueprinted, there should again be a careful rechecking of the written program, to be sure that as changes were made in successive preliminary drawings, none of the program requirements were inadvertently omitted.

#### IV

Many responsibilities must be borne by the librarian during the months of preliminary planning. One of the greatest of these is the need for unceasing vigilance regarding the operating costs of the building that is taking shape on the drawing boards. The librarian must never lose sight of the fact that these costs will have to be controlled by the limitations of his budget. If an outmoded, overcrowded Carnegie library is being replaced by a building three or four times its size, it is reasonable to expect that the increased cost of utilities and

custodial service alone will cut deeply into the maintenance budget. But the librarian must do everything possible to keep these future costs to a minimum.

After the working drawings have been completed and approved, the specifications for construction of the building are prepared. Written by the architect, they spell out in exact detail the type and quality of workmanship and material that is to go into the building. A complete, separate section of the specifications is devoted to each phase of the construction. Major inclusions are concrete work, masonry, carpentry, hardware, glass work, flooring, roofing, and miscellaneous equipment.

Much that is written into the specifications will be too technical to be understood by the layman. However, before this document is released in final form, and given to the contractors for bid, the librarian should be given an opportunity to study it. Strict attention to the detailed instructions set forth in the proposed specifications may eliminate expensive change orders during construction.

The set of specifications under discussion here pertains only to the building itself. Technical equipment and furnishings are not usually included in the general contract. Separate specifications are written for them, and they should be prepared soon after ground is broken for the building.

Knowledge of the steps involved in preliminary planning of the library building is not sufficient to make the project wholly successful. Careful consideration should also be given to pitfalls that must be avoided along the way. In this day of exploding population, no librarian should be guilty of being party to the planning of a building that cannot be expanded. Provision should be made for future installation of multi-tier book stacks, non-bearing walls to provide for expansion or the addition of a new wing. Failure to formulate and follow a definite project statement or program of service will certainly result in an inadequate building. A superficial examination of preliminary plans is not enough; they must be checked and rechecked in every detail. Finally, a lack of awareness of maintenance costs of the proposed building can be catastrophic.

The librarian who enters a building program armed with information pertinent to successful planning is well on the way to providing his city with a library in which all residents may take pride.

In addition to the publications mentioned by Mr. Hamill, the following pamphlet provides excellent source material that will be helpful regardless of the size of building that is planned:

Schunk, Russell J., *Pointers for Public Library Building Planners*. American Library Association. 1945. The chief value of this pamphlet is its excellent checklist of structural and technical equipment, and the standards for book collections, floor space, shelving, etc., set forth in the Appendix.

ETHEL H. SWANGER  
City Librarian

Orange Public Library

226 / California Librarian

## The Selection of the Architect

IN THE DEVELOPMENT of a modern public library building program, the selection of a competent architect is the most important decision resting with the public body serving as the building committee. It is in the mind of the architect that the building takes form even though the ultimate form will reflect the requirements placed upon the architect by the owner. Architects are a dedicated group of professional people, intent on producing a building which will satisfy the requirements of the owner. However, architects are men with creative ideas, and for this reason few restrictions should be placed upon them in the development of the form and exterior lines of the building. The architect should be permitted to exercise his training, experience, and artistic ability to produce a well-designed building which will be beautiful as well as functional. The development of the interior should be a joint venture between the architect and librarian. The architect's experience and the degree of care with which his detailed construction drawings and specifications are prepared, and the effectiveness of his supervision of the construction will greatly influence the dollar value of the completed building.

The selection authority should approach this responsibility with a serious attitude. Local pressures should be ignored. The selection process should start with the compilation of a list of licensed architects capable of designing the size and type of building contemplated. Names of architects can be secured from a Directory of Architects, and by contacting librarians who have recently been involved in building programs, since they will have had contacts from specialists in this field and can tell you something about them. A letter addressed to each architect or architectural firm on the list should include some basic information such as location of site, size of building desired, and budget allocation. The architect should be requested to supply information about his education, experience, and a list of projects completed, preferably comparable to the size of the proposed library building. He should also include a list of his consulting personnel such as electrical, structural, or mechanical engineers.

The interviewing agency should have time to study any material sent by a prospective architect. Before final selection, it may be well to visit some of the projects completed by the architects being considered. If possible, the owner should be questioned to get his opinion of the architect's work. It is advisable to compile a list of questions prior to the interview. If the same general questions are asked of all architects, it is possible to have a basis for comparison. Typical questions might include:

1. Have you been the architect for any libraries? When were these built? What was the total cost, size, and square footage cost of each building? Did these costs include air conditioning, service desks, and book stacks? What type of building construction was used in each?

2. Has the site for the proposed building been investigated; will it present any construction problems?
3. Can the size building indicated in the library program be constructed within the budget limitations?
4. What fee is to be expected for this type of building, will the fee include total building program, including parking layout, landscape design, and supervision? How is the fee to be paid?
5. In the event of work stoppage due to circumstances beyond the control of the owner, how is the fee determined?
6. Who will be the project architect? (Large firms assign an architect to the project. It is well to know with whom you will be working. In a large firm it is difficult to be sure who the project architect will be, if the time for commencing the drawings is a long time away.)
7. Are you willing to have segregated contracts on the job? What will the fee be on the segregated contracts?
8. What is your position relative to segregated contracts on furniture, fixtures, and furnishings? If the architect prefers some control on the design and construction of these items, what responsibilities will the architect assume? What would the architect's fee be for these services?
9. Are you willing to visit recently constructed libraries in the immediate area?
10. Would you look with favor on a Consulting Library Architect's services?

## II

Those items which have been discussed in the interview become the basis for the architect's proposal of what he will offer in the form of services, and the fee he will expect for these services. These will include, among other services:

1. Attending necessary conferences, the preparation of preliminary sketches, and cost estimates.
2. Preparing of working drawings, large scale details, engineering computations, specifications, final estimate, and obtaining all necessary approvals from appropriate public agencies.
3. Drafting of contracts and forms of proposals, the issuance of certificates of payment to the contractor, and the supervision of the work until its completion and acceptance by the owner, and the making of reports as required by public agencies having jurisdiction.
4. Providing full architectural and engineering services.
5. Recommending change orders with actual cost of such change orders.
6. Indicating the time to be allotted to each phase of the work.
7. Agreeing to work within the budget allocation, or to redesign at no extra cost to the owner if the costs exceed a mutually agreed

upon contingency fund, usually set at approximately 10% of the construction estimate as accepted.

8. Indicating method of negotiation should owner wish to segregate contract further than general contract.

On a small or large building the contract documents, including specifications, will be formidable for the average librarian; however, they should be read and understood in order to prevent misunderstanding at a later date. The complete documents, including specifications, will contain:

1. *The advertisement for bids.* Local ordinances and administrative practice normally indicate the manner in which bids are to be advertised, and the information which such advertisement shall contain.
2. *Information for bidders.* This section will indicate how the bid shall be presented, at what place, and at what time, and when opened. It will also indicate what bonds and insurance are required, and to whom bonds should be made payable; type of insurance required; what taxes are to be included in the bid figure; and the time for completion of the project.
3. *Agreement with successful contractor.* Includes all addenda made, if any, during the period of bidding. Indicates what the contractor agrees to perform in the manner of construction; the sum agreed upon for the project, and the method and time of payments; time element for construction; and any penalty clauses for failure to comply with time schedule. Permits owner to have right to order alteration in the work through change orders indicating exactly what is to be done and the cost of the added work. Permits the owner to occupy the building prior to completion, and such occupancy or use shall not constitute acceptance of any part of the work. Indicates method of arbitration in case of dispute between owner, or architect and contractor. States who is responsible for various types of insurance while building is under construction.
4. *Working drawings and specifications.* These two in combination complement each other and are the guides to the contractor and sub-contractors in the construction of the building. The librarian should read the specifications and study the working drawings. He should go over them carefully with the architect prior to the bid stage in order to prevent any misunderstandings during the construction period. The plans and specifications indicate exactly what work is to be done, and the method in which it is to be accomplished.

### III

There are many phases of the building program in which the owner or his representative, usually the librarian, must be consulted after the contract has been awarded. Probably the most important of these are the change orders to

be issued. Very few buildings, large or small, go through the complete building program without need for some adjustments or deviations from the original drawings and specifications. Under the contract, such changes can only be made through an official change order authorized by the owner through the architect indicating what is to be done, and the cost. This is necessary because it has a bearing on the final payment to the contractor and to the architect. Most change orders may be minor in character, involving a few hundred dollars, however, there may be need for change orders involving larger sums. The only advice needed here is to be sure that the construction budget carries a contingent fund in order to take care of these change orders. In some buildings, this fund might need to be as much as 10 to 15% of the budget to cover change orders and other undetermined expense.

The Contract will contain such statements as "to be selected by the Architect." It is very important to keep in mind that the architect should be the clearing house for all directions to the contractor, no matter how insignificant the item may seem. Without the total knowledge of the project, the architect is very much handicapped in carrying out his responsibilities. It will be most difficult to place the responsibility for a problem if the architect does not have the control.

Since color is a very important feature in the overall design, consideration is sometimes given to the advisability of employing a color consultant to work with the architect and owner. In most cases, the architect, with the librarian's assistance, is competent to make these selections. However, the building committee or Board may wish to visit recent projects done by the architect and to determine whether they are sympathetic with his color design. If the group unanimously agrees that it is good or not so good, then a decision is easily made. However, remember that the use of color is almost as controversial as religion and politics, and that controversial color combinations can be still considered by experts as being in good taste.

The use of color in a modern library building is important in helping the patrons to sense the functions of a library. Color can be used to highlight service centers and to make reading areas inviting. The climatic conditions of the area will condition the use of colors. If the book stacks, furniture and furnishings are not part of the general contract, care should be taken in the selection of color for this material in order that it will not clash with the color scheme of the building. Even though these items are not part of the general contract, the architect will often offer his services to coordinate the color selection. Books will add considerable color within the library, especially if the book-jackets are retained. Careful selection of colors can do a great deal to enhance the attractiveness of the building.

#### IV

Lighting and communication are two areas where the librarian and architect should spend considerable time in consultation. Lighting is important as a read-

*(Please turn to page 238)*



# California Librarian-Writers of Children's Books

by GLADYS CONKLIN

WRITING A BOOK is a full-time job and being a librarian is another full-time job. Yet more and more librarians are writing. Some write because they have a story to share—some have a message to tell—others write from compulsion to satisfy an inexplicable inner urge. The one who writes from compulsion can always find the time. To write becomes as necessary as eating and sleeping. But whatever the reason for writing a book, one finds the time. Some authors are blessed with insomnia and write in the early hours while others sleep; some write at work during their lunch periods and some have been known to write while on busses or trains commuting to work. Some become full-time authors and the library field is both loser and gainer. Here are some of our fellow librarian-writers and their do-it-yourself methods.

VEVA ALLEE

*Children's Librarian, Santa Paula*

Are all writers authors? Mrs. Allee says she is a "writer rather than an author" because "author denotes creative work." Be that as it may, she has her name on the title page of three factual books. Mrs. Allee is a product of the "times" and her own determination. Finding it necessary to work, she approached the City Librarian in Santa Paula for a job. It was during the lean war years and she was hired on a temporary basis. She found the book world fascinating and, by hard study and with the encouragement of co-workers, stayed on to become head of work with young people and children. She started writing in high school and, as editor of the school paper, often had to write a story, an editorial, an essay or a verse or two as filler. Her first book effort was a story-history of Ventura County. It was considered too local to be of interest outside the county but she was asked if she would like to do a factual book about the sugar beet industry. That was the beginning.

AUTHOR: *Frozen Food Plant*. Melmont, 1955. *From Sugar Beets to Beet Sugar*. Melmont, 1956. *The Vegetables on Your Plate*. Melmont, 1960.

JESSIE BOYD and others

*Director of Libraries, Oakland Public Schools*

*Books, Libraries and You* is the result of a unique collaboration between four writers; the others being Carolyn Mott, Leo B. Baisden and Gertrude Memmler. Carolyn Mott was one of the first elementary school librarians to teach the use of the library to children. Leo Baisden, Superintendent of Schools in Stockton,



was so impressed by her methods that he wanted them put into book form for others to use. To make the book complete, he asked Jessie Boyd, at that time with the School of Education and the School of Librarianship at the University of California, to do the material for the high school level. Miss Boyd asked Gertrude Memmler of the Berkeley High School staff to help her. The four each did separate portions, then met and discussed their work. They issued a revised edition in 1949 and the book is now used in several foreign countries.

AUTHOR: *Books, Libraries and You*; a handbook on the use of reference books and the reference resources of the library, by Jessie Boyd, Leo B. Baisden, Carolyn Mott and Gertrude Memmler. Scribner, 1949.

### BEVERLY CLEARY

*Former Children's Librarian, Yakima, Washington*

Born in Oregon, Beverly Cleary is a native daughter of the west coast. She attended grammar and high school in Portland, spent her college days at the University of California in Berkeley and went to the School of Librarianship at the University of Washington in Seattle for her professional training. When Mrs. Cleary and her husband moved into their Berkeley home, she found a pile of typing paper in the linen closet. Accepting a dare and a handful of sharpened pencils from her husband, she has found a pencil in her hand ever since. Mrs. Cleary's versatile pencil writes for all age groups. *Henry and Ribsy*, for the 8 to 12 year olds, received the Young Readers' Choice Award from the Pacific Northwest Library Association. *Fifteen*, for the 11 to 14 year olds, received the Dorothy Canfield Fisher Children's Book Award. And now, *Hullabaloo ABC* is a picture book inspired by her 5 year old twins.

AUTHOR: *Henry Huggins*. Morrow, 1950. *Ellen Tebbits*. Morrow, 1951. *Henry and Beezus*. Morrow, 1952. *Otis Spofford*. Morrow, 1953. *Henry and Ribsey*. Morrow, 1954. *Beezus and Ramona*. Morrow, 1955. *Fifteen*. Morrow, 1956. *Henry and the Paper Route*. Morrow, 1957. *Luckiest Girl*. Morrow, 1958. *Jean and Johnny*. Morrow, 1959. *Hullabaloo ABC*. Parnassus Press, 1960. *The Real Hole*. Morrow, 1960.

### PAULINE COLEMAN

*City Librarian, San Mateo*

Mrs. Coleman, a native daughter, has been active in some phase of writing for many years. She has done local newspaper book reviewing and regular weekly columns plus feature and news stories for the library. She became interested in the problems and joys of teenagers, feeling that this period "is the happiest, most miserable, mixed-up, exciting, disturbing and glamorous period in a girl's life." She wrote about these teenagers in *The Different One* and won the annual Dodd, Mead Librarian Award.

AUTHOR: *The Different One*. Dodd, 1955. *Beau Collector*. Dodd, 1957. *Preposterous Voyage*. Dodd, 1958. *Not an Iota*. Dodd, 1959.

GLADYS CONKLIN  
*Children's Librarian, Hayward*

Gladys Conklin is another writer who won books and cups and saucers for her early efforts sent to the *Washington Farm Journal* and Sunday School papers. Her family thought she would major in journalism at the University of Washington but she graduated with a library degree. Three years of children's work under Anne Carroll Moore in New York City left a lasting impression that children and books should be combined with fun. The Hayward Library Bug Club is one of these combinations and Mrs. Conklin is as enthralled as any of the youngsters over the beauty and intriguing designs of insects. A course in creative writing from Howard Pease kindled the spark that resulted in her first book and a continuing urge to write.

AUTHOR: *I Like Caterpillars*. Holiday, 1958. *I Like Butterflies*. Holiday, 1960.

REDA DAVIS  
*Formerly Children's Librarian, Oakland Public Library*

Temporarily retired from library work, Miss Davis was working as a children's librarian when she wrote her first book. The idea grew from thinking about the type of book she would buy for a children's collection on a limited budget. She started writing in her teens and was an editor on her school magazine. As an author writing for children, she finds it valuable to maintain contact with children through small group work, such as Camp Fire, Girl Scouts or Recreation Center Workshops.

AUTHOR: *Martin's Dinosaur*. Crowell, 1959.

E. BEN EVANS  
*Director of Instructional Materials, Kern County Union High School and  
Junior College District*

Mr. Evans has had an interesting career of travel and study abroad. It began with visits to Norway, Sweden and Denmark during his high school years. After receiving his B.A. and M.A. degrees from Stanford University, he enrolled in the University of Oslo, Norway. He became an "academic citizen" of the university and was permitted to wear the special student cap and live in a students' dormitory. Several years later, after another summer in Scandinavia, Holiday House asked if he would like to write a volume for their Lands and Peoples Series. In 1950, Mr. Evans returned to Norway with his family for a two year stay as a member of the American Embassy staff, serving as Director of Library Service for the United States Information Service in Oslo. Mr. Evans has contributed articles to educational and library periodicals and has produced a film-strip for teaching the use of the library: *Use Your Library*, revised edition. American Library Association, 1959.

AUTHOR: *Scandinavia*. Holiday, 1948.

## MARION GARTHWAITE

*Children's Librarian, San Mateo County Library*

Marion Garthwaite is a native daughter, whose four grandparents came to California during the Gold Rush days. As a children's librarian in Madera, Mrs. Garthwaite was always searching for early California legends for story hour material. This search led to the writing of *Thomas and the Red Headed Angel* which won the Julia Ellsworth Ford Foundation Award and launched Mrs. Garthwaite on a new career. She heartily recommends insomnia for those who cannot find time to write. When she couldn't sleep, she would get up, brew a pot of coffee and start writing. It became a habit and she still arises at 4 A.M., brews her coffee and goes back to bed to sip and create.

AUTHOR: *Thomas and the Red Headed Angel*. Messner, 1950. *Shaken Days*. Messner, 1952. *You Just Never Know*. Messner, 1955. *Coarse Gold Gulch*. Doubleday, 1956. *Bright Particular Star*. Messner, 1958. *Mystery of Skull Cap Island*. Doubleday, 1959. *Mario*. Doubleday, 1960.

## DORIS GATES

*Former Head of Children's Department, Fresno County Free Library*

While working at Fresno, Doris Gates came to know the migrant fruit workers by visiting their camp schools to tell stories. She tells their story in *Blue Willow*. She left the library field for more writing time and other academic interests. At present she is teaching children's literature and storytelling at the University of San Francisco. She also writes text and serves as consultant for the text book department of Ginn & Co.

AUTHOR: *Sarah's Idea*. Viking, 1938. *Blue Willow*. Viking, 1940. *Sensible Kate*. Viking, 1943. *North Fork*. Viking, 1945. *My Brother Mike*. Viking, 1948. *River Ranch*. Viking, 1949. *Little Vic*. Viking, 1951.

## ANNA GERTRUDE HALL

*Librarian, Palo Alto Medical Research Foundation, Palo Alto*

One volume can be a monument to an author because, as Larry Powell says—"a single good book contains the fruit of the past, the flower of the present and the seeds of the future." Anna Hall once had to spend a long recuperation period at home. A German-Swiss friend on the faculty at Davis loaned her a life of Nansen written in German and suggested that she do a translation. She did a free translation and approached several publishers to see if a more finished version would be acceptable. No one was interested in a biography by an unknown Swiss author, so the manuscript was temporarily shelved and forgotten. A year later, while working on reading lists for the Oregon schools, Anna Hall decided there was need for a life of Nansen on the Junior and Senior High School level. Her enthusiasm carried over in her inspiring and exciting biography of a great scientist-explorer. It found a publisher on its first trip out and last year a new edition was issued with the same handsome illustrations by Artzybasheff minus their original ice-blue.

AUTHOR: *Nansen*. Viking, 1940.

BETTINA KRAMER

*Elementary School Librarian, Long Beach*

Superstition Mountains! A title in itself. The three collaborators of *Treasure at Bar X* were all living in Phoenix, Arizona when they decided to do something about the many interesting stories they heard about these mountains. Mrs. Kramer was head of the Children's Department of the Phoenix Public Library. Her assistant at Story Hour was an old Pima Indian who volunteered to tell Indian legends. Mrs. Kramer's books are illustrated by her commercial-artist husband.

AUTHOR: *Book of Big Beasts*. Melmont, 1955. *Cave Men of the Old Stone Age*. Melmont, 1955. *Treasure at Bar X*. Dodd, 1955.

BETTY MORROW (Mrs. G. R. Bacon)

*Assistant Reference Librarian, Contra Costa County Library*

Betty Morrow was living on the east coast when she collaborated with Millicent Selsam on *See through the Sea*. The idea popped out of a skillet one evening as the two were cooking dinner together and discussing their favorite subject, nature books for children. Betty Morrow cannot remember a time when she was not interested in books and writing. For many years she was a free-lance editor in New York City. Six years ago she moved to California with her husband and two sons. The proximity of Berkeley strengthened her growing interest in how books are used rather than with how they are created and she enrolled in the School of Librarianship. She feels that bringing books and people together is a rewarding experience and gives her a new and richer perspective for writing. The whole family have become ardent pack-trippers into the back country of the Sierra and her second book reflects their wonder and response to a new world. Betty Morrow thinks of herself as first and foremost a librarian and feels a shock of surprise when introduced as a writer.

AUTHOR: *See through the Sea*. Harper, 1955. *See up the Mountain*. Harper, 1958.

VANYA OAKES (Virginia Armstrong)

*Reference Librarian, Social Science Department, Los Angeles Public Library*

The Philippines—Indonesia—Indo-China—Siam—Burma. For ten years, Vanya Oakes roamed these countries as a correspondent for the United Press and the *Christian Science Monitor*. From this background comes much of the material for her children's books. Since returning to America, Miss Oakes has taught a course in children's literature at L. A. City College; has been an advisor for several motion pictures with oriental backgrounds; a delegate to many UNESCO conferences and contributes regularly to various periodicals. Upon deciding to make writing an avocation, it was natural to remain with books as a profession and she received her library degree from U.S.C. in January, 1959.

AUTHOR: *The Bamboo Gate*. Macmillan, 1946. *By Sun and Star*. Macmillan,

1948. *Footprints of the Dragon*. Winston, 1949. *Willy Wong, American*. Messner, 1951. *Desert Harvest*. Winston, 1953. *Roy Sato, New Neighbor*. Messner, 1955. *Hawaiian Treasure*. Messner, 1957. *Island of Flame*. John Day, 1960.

#### EDWARD ORMONDROYD

*Technical Services Department, Contra Costa County Library*

Mr. Ormondroyd is one of our writers who was a published author before he was a librarian. Planning in his early youth to be a writer, he was an English major in college. After college, he spent several years at various factory jobs while writing and trying to sell his first book. Recently he enrolled in the School of Librarianship at U.C. and received his library degree and the contract for his second book the same year.

AUTHOR: *David and the Phoenix*. Follett, 1957. *The Tale of Alain*. Follett, 1960.

#### HENDRY PEART (Patricia)

*Children's Editor of Parnassus Press, Berkeley and on the staff of Pacific Grove Library*

Patricia Peart grew up on English history and has written ever since she could hold a pencil. She remembers poetry she wrote at the age of eight and a wild romance when she was ten. The idea for *Red Falcons* dates back to her early teens and came to life while she was working in a bookshop in Bermuda in 1950. Another book followed and we can expect more historical fiction from Miss Peart because, she says, "there is nothing more thrilling than that sense of sharpened perception which comes with research on an historical subject."

AUTHOR: *Red Falcons of Tremoine*. Knopf, 1956. *The Loyal Grenvilles*. Knopf, 1958.

#### FRANCES CLARK SAYERS

*Children's Librarian Emeritus, Lecturer in Storytelling at U.C.L.A.*

Storyteller, Author, Troubadour, Teacher, Children's Librarian Emeritus! It was an article in the *St. Nicholas* magazine that sent Frances Clark Sayers to the Carnegie Library School in Pittsburgh and from there to the central children's room of the New York Public Library. When she came to California, she fell under the spell of the rushing tides of the Golden Gate and captured some of this feeling in her writing at this time. New York Public Library called again and Mrs. Sayers returned to accept the position of Superintendent of Work with Children. In the full days that followed, the only writing time that she could find was needed for annual reports and a few professional articles. Mrs. Sayers is back in California again and will continue spreading her contagious enthusiasm for children's books and storytelling at U.C.L.A.'s new School of Library Service.

AUTHOR: *Bluebonnets for Lucinda*. Viking, 1934. *Tag-along Tooloo*. Viking, 1941. *Sally Tait*. Viking, 1948. *Ginny and Custard*. Viking, 1951.

### MAYO SHORT

*Children's Regional Library Supervisor, Los Angeles County Public Library*

Mrs. Short, with her husband and two teen-age sons, lives high on a hill overlooking the mushrooming city of Los Angeles. From this vantage point, she has a vivid picture and daily reminder of how our land is continually being replaced by houses. She is concerned with the conservation of our natural resources and makes this the subject of her first book, *Andy and the Wild Wood Ducks*. With both boys in college, Mrs. Short is left "with one husband, three acres and a house to keep in some semblance of respectability, two cats, one duck and two dogs." And a library job. She does her writing at odd moments, being an individualist who likes to stay up late at night and write "after midnight with only the owls for company."

AUTHOR: *Andy and the Wild Wood Ducks*. Melmont, 1959.

### MARY ROGERS SMITH

*Coordinator of Children's Services, Los Angeles County Public Library and current President of the Children's and Young People's Section of C.L.A.*

Mrs. Smith reserves some of the precious weekend hours for writing. Once started on an idea, she finds writing for children a form of relaxation, especially compared to annual reports and professional articles. Most authors are happy to have their first book a solo affair but Mrs. Smith had her first book and her second book published the same year. *Treasure at Bar X* with two collaborators received honorable mention for the Dodd, Mead Librarian Award for that year. Written in the form of a mystery and adventure story, it was to publicize the contribution of Pima Indians to the culture and development of Arizona.

AUTHOR: *Aboard a Bus*. Melmont, 1955. *Treasure at Bar X*. Dodd, 1955.

### MARCO THORNE

*Assistant City Librarian, San Diego*

Mr. Thorne, by his own admission—"I live, eat, breathe and drink photography"—is more intrigued with the picture than the word. It was at the suggestion of the late Natalie Edwin that he decided to combine his picture work with a book idea. The result is *Ride the Ferry*. He used a script for taking the pictures, then developed the story. It was a new photographic experience and he hopes to continue. He believes that photographic books can be improved if the pictures are taken specifically to fit the ink-water-blanket process.

AUTHOR: *Ride the Ferry*. Lantern Press, 1958.

### DOROTHY TRAVER

*County Librarian, San Bernardino*

Repeated requests for easy material on oranges gave Dorothy Traver the urge to do something about it when she was working in the school department of the San Bernardino County Library. She found an experienced photographer



who also owned an orange grove and *Growing Oranges* was soon on the library shelves to answer those requests. Although working with adults now, Dorothy Traver still tells stories to children when visiting branch libraries or schools.

AUTHOR: *Growing Oranges*. Melmont, 1958.

#### THE SELECTION OF THE ARCHITECT (*continued from page 230*)

ing aid, but also has a definite part in the presentation of the entire building. There should be ample lighting over reading areas and work areas with good placement of lighting in the stack areas. The entrance to the library can be made extremely attractive with the use of well selected and well placed fixtures. The placement of wall and floor plugs should be studied carefully. It is less expensive to put in these fixtures at the time of construction than later, especially if the building is of poured concrete construction. Each area should be studied carefully in relation to its function and the need for power outlets. With electric typewriters and the many electrical aids now being used, provision should be made for easy use of this equipment. Furniture arrangements should be fairly well settled prior to determining outlets. If not, you will find yourself issuing a large number of change orders in favor of the electrical contractor.

Communication is the life-blood of the library system. With increasing demands on the reference resources of the Central Library, communication systems are extremely important to the efficient operation of library service. Intercommunication systems are time and money savers in medium to large buildings. The librarian and the architect should consult with the local telephone company representatives at the preliminary planning stage to discuss the best possible communication system for the library. Different systems require different equipment storage facilities, and these facilities will have to be planned for the building. If the building is being constructed on the unit system, be sure to have adequate expansion provision in the communication system.

To be part of a team in the planning and construction of a new library is a thrilling experience, and especially so if the building becomes a reality as envisioned at the planning stage.

HOWARD M. ROWE  
*Librarian*

*San Bernárdino Public Library*



## Editorial

THE ANNUAL BUSINESS MEETING of the 62nd Conference of the Association came to a calm close, with the expected minority report opposing state aid not forthcoming. There were less than twenty members voting against the proposed draft of the new bill prepared by the Legislation Committee. Following the meeting, in the little clumps of members who were discussing the matter, it was agreed (hindsight is always 20/20) that the issue had already been joined in open meeting of the Legislation Committee itself, earlier in the week. The overwhelming vote there, apparently, had convinced the opponents of state aid that the Association still favored it so strongly that there was no use in entering a protest.

All those who have had close contact with the opposition, however, can attest to their sincerity and to the tenacity of their opinion. They have worked diligently these past months, and there is no evidence that they will call a halt now. Some groundwork has been laid already to enlist the support of city councilmen, mayors, city managers, and county supervisors. The old battle cry of "Local Autonomy" still sweeps many otherwise able minds before it. After all, the League of California Cities opposed A. B. 1985, it is well to remember. While nothing in that bill, and nothing in the present one, endangers local control in any way, the spectre of State Control is still summoned up by the misguided for the uncritical.

Little can be expected from the members who were absent from the business meeting, but it is reasonable to hope for more from those who attended. A great many, however, will be drawn to the alluring belief that the Association's support is all that is needed. Nothing could be farther from the mark. C.L.A. was strongly behind A. B. 1985, yet this official endorsement was weighed against a few scattered but vehement protests . . . and found wanting.

It is true—once again—that nothing succeeds like excess. And in this case our goal should be, too much, too soon. Too much, because letters from constituents to legislators could never add up to so astronomical a number; too soon, because once the legislature convenes, letters lose much of their effectiveness in the swollen sacks of mail.

If we fail this coming year, state aid will be postponed not just another two years, but in all probability for six or eight. The reason for this is that now the Report of the California Public Library Commission (1958) still has currency. If we do not capitalize on it while it has validity, the legislature may feel the need for a "Restudy." And then for a study of the restudy.

To gain passage of this bill, not only must you write, you must ask your colleagues to write; their friends must write; your friends, and your friends' friends, too, must write. It is the only way. Go. Do.

## Contributors

GLADYS CONKLIN has been children's librarian at Ventura, New York Public, Los Angeles, and now Hayward. Her library training was taken at the University of Washington.

ROBERT C. GOODWELL is the Vice-President, President-Elect, of the Public Libraries Section of C.L.A. An alumnus of Syracuse, he is the Alhambra City Librarian.

HAROLD L. HAMILL is the City Librarian for Los Angeles. A successful bond issue, planned and prosecuted under his leadership, will soon have provided twenty-eight new branch libraries to serve the people of Los Angeles.

JOHN DALE HENDERSON, Los Angeles County Librarian since 1947, was the chief mover in the planning and arranging for the Buildings Clinic. He edited for *CL* the three papers which are featured in this issue.

LAWRENCE CLARK POWELL, newly appointed Dean of the School of Library Service, University of California, Los Angeles, now has a podium from which to preach. Reader, writer, exhorter, piano player, beach watcher, book buyer, traveler, conversationalist, and builder of libraries: LCP.

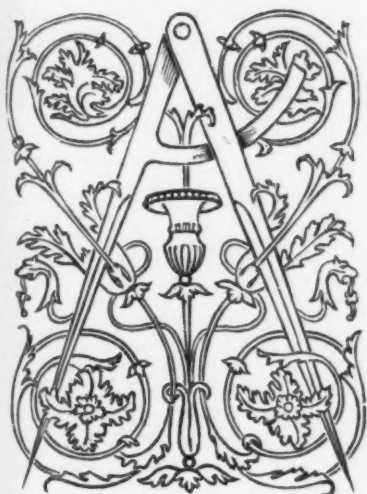
HOWARD M. ROWE, San Bernardino Public Librarian, is well known to the membership of C.L.A., having been President in 1948. A Berkeley graduate, he has been the librarian of the Coalinga district, Santa Barbara, Tacoma, and Humboldt County libraries.

RUSSELL SHANK, Assistant Librarian, University of California, Berkeley, is rapidly proving his worth to the profession, to higher education, to S.L.A., C.L.A., and the other associations in which he is active. A sketch appeared in our April issue.

ETHEL SWANGER, City Librarian at Orange since 1943, is a graduate of the School of Librarianship, University of California, Berkeley. Her experience includes the Berkeley and Santa Barbara public libraries.

AT LEAST THREE of the papers given at the 62nd annual conference will appear in the next few issues of the *CL*. DR. LINUS PAULING's taped address is being transcribed, and he will edit and re-write it for us. The full text of all six lectures will appear in book form. DR. T. C. HOLY's marvelously clear exposition of the "Master Plan for Higher Education" in the state of California is already in hand, as is RICHARD DILLON's "Saga of Sutro Library." ADRIAN WILSON is at work on the account of our featured printer for January, LAWTON KENNEDY.

Albert Lake's paper on "Book Selection and Reading," which appeared in the July issue, should have been credited to the School of Library Science, University of Southern California, under whose auspices it first was given. The Editor's apologies are hereby tendered.



## THE PLANTIN PRESS

California is richly blessed with printers of distinction who have achieved national and even international recognition of their work. The "California School of Printing" that Oscar Lewis wrote about in an early issue of the *Colophon* was no mere flash in

the pan—it continues to flourish, and Southern California is not without its share of able practitioners of "the black art."

The Plantin Press of Saul and Lillian Marks is without question one of the Southland's outstanding presses. It takes its name from the famous sixteenth-century Antwerp printer, Christopher Plantin, whose establishment was carried on by one generation after another. Saul Marks has jokingly said that thirty years ago, in the midst of the depression, there was considerable moral support in naming his business after one of the oldest and most venerable European printing houses; and, seriously, he held in great admiration many of the books that Plantin had produced. In the spirit of those firms of old such as Aldus, Plantin, and Estienne, the Plantin Press of Los Angeles is also very much of a family venture. Saul Marks is accompanied in his work by his charming wife, Lillian, who over the years has set much of the type, and by two sons, Fred and Byron, both of whom are now fully engaged in the work of the Press.

Two major exhibitions of work from the Press have been held in recent years. In 1955 the Library of the University of California at

Los Angeles honored the twenty-fifth anniversary of the Press with a major display. The Plantin Press was honored again this spring with an exhibition in the rooms of the Book Club of California. In both instances handlists were printed and these serve as selective checklists of much of the output of the Press. Indicative of a forward look in the printer's mind is a note in the latter catalogue that "only a few examples of the early work of the Press are shown here. This is in accordance with the wishes of the printers, who are most interested in current and future projects."

As a bookshop reflects in its stock and atmosphere the interests and personality of its proprietor, so does one look for the ideals and talents of a printer in specimens of his printing. From the outset Saul Marks has set his standards for himself and in the ensuing years he has held fast to them in matters of design and execution. Even so, the Press is still seeking to attain new heights of satisfaction and perfection in the art of printing. Of the early days of the Press, Saul Marks once said: "An overabundance of confidence is probably characteristic of most youthful entrepreneurs. The Plantin Press was no exception. There were, however, many surprises in store. One of them, for example, was the little matter of converting an idea, a layout, set-up pages, into those breath-taking beautifully printed sheets so readily seen in one's mind's eye." Nevertheless, "there was the desire to print, and to do it well." In assessing the work of the Press one needs to keep in mind this strong yearning for high ideals which Saul Marks possesses. For him the joy of taking a finely printed sheet from the press is as keen today as it was in the beginning.

As one sees examples of work from the Press it becomes evident that an individual style has been developed. Speaking of style, Saul Marks once observed: "...we must develop style of our own that is honest, true to ourselves. Of course the intelligent printer, long before approaching the matter of his individual style, will have studied the interesting styles in printing of the past centuries, at the same time keeping his eyes and mind open to the present. If he is capable, and has something of art in him, it will prove itself in his work."

Throughout the career of the Plantin Press there has been great care in the selection of type faces and papers, as well as talent and

ability in matters of design. There has been originality in design, but always governed by the still relatively conservative nature of printing. There has not been the outright violation of certain basic tenets of sound typography which designers are sometimes wont to bring about in striving for "effect." Skill in the use of type ornaments and color, great care in composition, and a love for original illustrations are but a few special characteristics of the work of Saul Marks.



Space does not permit an extended consideration of individual books, but several may be singled out for special mention. *The Indians of Southern California* in 1852, printed for the Huntington Library was not only chosen for inclusion in the 1953 Western Books Exhibition of the Rounce & Coffin Club, but was also among the A. I. G. A.'s Fifty Books of the Year and was given favorable mention in an international book show held in London. Other Huntington Library publications done at the Press include the Bayard Taylor volume of letters (1937) and *A Catalogue of William Blake's Drawings and Paintings* (1938). For Dawson's Book Shop of Los Angeles the Press has printed a miscellany of books; to mention a few: *Heart of the Southwest* by Lawrence Clark Powell (1955), *The Making of the King James Bible* (1956), *The Malibu* (1958), *Andrew Sublette* (1960), and several small volumes for the "Early California Travels Series." Growing steadily is the list of Limited Editions Club publications produced at the Press in the past twelve years. Nine in this series of illustrated classics have been printed by the Press, one of the most charming being Stevenson's *Travels with a Donkey* (1957).

Privately printed books have also been produced at the Press and two in particular might be mentioned. A beautiful quarto printed on handmade paper in two colors is *A Descriptive Catalogue of the Book of Common Prayer & Related Material in the Collection of James R. Page* (1955). The same year the preliminary leaves of introductory matter were printed at the Plantin Press for *Novum Psalterium Pii XII*, An Unfinished Folio Edition of Brother Antoninus. Mrs. Estelle Doheny, for whom the work was done, then had each copy bound by The Lakeside

Bindery. This is certainly one of the handsomest books in the annals of California fine printing.



Booklets and ephemeral material bearing the Plantin Press imprint are equally distinguished. There are such examples as *Recollections of an Ex-Bookseller*, by Lawrence Clark Powell, issued by Zeitlin & Ver Brugge in 1950 to mark the first anniversary of "The Red Barn"; catalogues for Dawson's Book Shop and Harry A. Levinson; and the University Friends of Music programs, printed for U. C. L. A. chamber music concerts over the past five years. Each item bespeaks the care in design and craftsmanship for which the Plantin Press is noted.

In the past decade the Press has become increasingly interested in illustrated books. Recent examples are the Degas and Daumier catalogues printed for the Los Angeles County Museum, and a catalogue for the Pasadena Museum, *Santos: New Mexican Folk Art*. The Press is currently printing the *Bulletin of the Art Division* for the Los Angeles County Museum, with admirable results.

The work of the Plantin Press was summarized in these words in an article which appeared earlier this year and which may well be quoted in conclusion: "...the twin hallmarks of the shop, to borrow a phrase from John Carter, are taste and technique. The printers have studied sound principles of typography and through long years of experience have learned a great deal about the art of printing. With each new job that comes into the shop there comes also a new opportunity to make fresh application of this fund of experience. Furthermore, throughout the work of the Press there runs that indefinable element, difficult to put into words, but recognized as good taste. This combination of taste and technique in printing has already brought distinction to Saul and Lillian Marks, and great things are surely yet to come from their Plantin Press."

TYRUS G. HARMSEN

*The printer's marks are engravings by Henry Shire. Occasionally a little sprig, composed of printer's flowers, has served as the printer's mark.*



# President's Message

by JUNE E. BAYLESS

"THE PARTY'S OVER" is an appropriate theme song for the President to adopt at this time of year. The "party" which capped the satisfactions of my year in office was the President's Reception by the pool on the terrace of the Huntington-Sheraton Hotel.

While standing at the head of the receiving line, my pleasure was two-fold: I was delighted that I could attend this one meeting, which had been arranged by members of our San Marino Friends of the Library, with no knowledge of the behind-the-scenes arrangements. As the guest of honor, I thoroughly enjoyed welcoming the many friends I have made from Eureka to San Diego while visiting our six districts.

Did the colleagues who saluted me so warmly realize that I was not the same librarian whom they had welcomed as president just one short year ago? Today my understanding of the problems confronting other libraries and other librarians is immeasurably greater than it was and my response is bound to be more practical.

Librarians in rural areas face the most pressing problems. For most of them funds are inadequate to meet needs. They lack specialists in service for children as well as young people. They live so far from wholesale book jobbers that they are unable to look at a book before they buy it. If they make a mistake in ordering, they have to live with it. It hit me forcibly that these small units with small budgets need to join together to obtain specialists who can serve a wide area.

Since travel funds are often restricted, many of these librarians never have a chance to go to conventions. Their names, which have long been familiar through the membership roster, are now associated with friendly faces and engaging personalities.

As C.L.A. President, I have also watched with keen interest the organization of Trustees representing eight neighboring communities in the San Gabriel Valley. This group was responsible for the panel discussion, "Trustee in Orbit," which was one of the most rewarding of the recent Conference.

After having obtained an over-all picture of C.L.A. activity, I can assure any one who may wonder about it that membership in the Association is more than worthwhile and that the more one participates, the more valuable this membership becomes to the individual.

While the presidency is time-consuming, it is rich in its reward, both personal and professional; and it is fruitful, not only for the individual, but also for the library which he serves.

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# The Year's Developments in California's Academic Libraries

by RUSSELL SHANK

PIECING TOGETHER A COHERENT PICTURE of the developments in academic libraries in California during the past year is somewhat akin to reconstructing a military engagement for the record. Undoubtedly, important events will be entirely overlooked and a myriad of unrecounted details must be read between the lines. The importance of many events is not always apparent; indeed, some of them may not be important until further developments make them so. Furthermore, we are here dealing with a continuing action. There is no distance from which to gather an overview. Still there are those activities which stand out or are typical examples of widespread developments, and it is these I have sought for this article. Should the allusion to a military engagement be too realistic to some librarians who have participated in these events, I apologize. It is so intended.

The major emphasis of this article is on the most obvious developments: the collections and buildings which have become part of our resources during the year. At the outset, however, it seems relevant to mention an important development even though it may only portend action. On April 26, 1960, the Governor signed Senate Bill 33, the Donahoe Act, which sets forth a plan for the development of the public system of higher education in California. In Section 22553 of the Act we find that "The University may make reasonable provision for the use of its library and research facilities by qualified members of the faculties of other institutions of public higher education in the State." The import of this statement may seem to be academic since the Library on each campus of the University already provides for some reasonable use of its resources by such users. More important, though, the Donahoe Act in its entirety legislates a pattern of organization of educational opportunities and facilities in the State. By focusing more definitely the educational function of each type of school, the Act is also implying some dimensions for the facilities for these schools. Whereas the nature of classroom and laboratory facilities militates against coöperative use, the character of library facilities invites it. Institutionalization of library coöperation by legislation might be expected to produce some different results from institutionalization entirely by local decision and voluntary action. It will at least add a new dimension to decisions affecting library development in the colleges and the University.

## II

But let us turn to more materialistic matters, and see what has resulted from our acquisition and building activities. Some of the notable additions to California's library treasures have come through gifts or purchases of single titles. There is, for example, the Geneva *Bible*, dated 1560, given to George Pepperdine College Library by Mr. Martin Christensen, and the rare terrestrial globe made in 1599 by William Janszoon Blaeu given to the Occidental College Library by Dr. Earnest Watson. Igor Stravinsky presented the original manuscript of his opera *The Rake's Progress* to the Library of the University of Southern California. A highlight of the University of California, Berkeley's season was the late John F. Neylan's gift of the Second, Third and Fourth Shakespeare Folios. The University of California, Riverside, purchased the fifty-five volumes of *Analecta Hymnica Medii Aevi* published by Reisland in Leipzig in the period from 1886 through 1922. All of the lectures given by Aldous Huxley at the University of California, Santa Barbara, in 1959 are now on tape in the Library on that campus. Reproductions on disks are available for use in the Library, and duplicate tapes are available for interlibrary loan.

The list could go on: a Jeffers rarity, one of the three copies on vellum of *Return*, added to the collections at Occidental College; a copy of John Hale's *California as it is . . .* given to the Bancroft Library at the University of California; an original manuscript codex of the decisions of a medieval Italian city during the late 1340's (*Audientie magistratus Civitatis Catelli*) acquired by the University of California, Berkeley.

One probably gets more of the feeling of the dynamic, growing strength of the State's academic library resources, however, from an accounting of significant collections rather than single items acquired during the year.

In *languages* and *belles lettres*. U.C.L.A. purchased a 500-volume collection of Uruguayan items in literature and language, and a Lithuanian language collection for the use of its Center for Near Eastern Studies. The H. G. Bodington collection of over 600 grammars, dictionaries and books of the *Bible*, printed in little-known languages was purchased by the University of Southern California. U.S.C. also received, as a gift from Mrs. Catherine Craig Stonier, her father's library of 1,100 books, journals and pamphlets pertaining to archaeology, Assyriology, Semitic language and literature, and the history of Judaism and Biblical literature. Professor James Craig had taught Semitic language and literature and Hellenistic Greek at the University of Michigan for many years. Margaret Gage presented U.C.L.A. with an important addition to the papers of playwright Charles Rann Kennedy, and the University of California, Berkeley, acquired over 3,600 theatre programmes, largely for the period 1880 through 1950, along with 24 volumes of prompt books of the plays performed during the most successful seasons at the California Theatre.

One of the major gifts of the year was the private library of the late Lion Feuchtwanger, German novelist and playwright, given to the University of Southern California by his widow Marta Feuchtwanger. The library, totaling

some 25,000 volumes, is especially strong in German and French literature. Included are Feuchtwanger's manuscripts, correspondence and other papers. The collection will remain at the Feuchtwanger home in Pacific Palisades, also a part of the gift, and potential readers will have to acquire cards at the office of the University Librarian.

One of the world's major collections of the works of the German Nobel Prize winner Herman Hesse, the Kliemann Collection, was acquired by the University of California, Berkeley, in the closing months of 1959. It contains first editions of Hesse's works and subsequent editions with changes in the text, rare private publications by Hesse and his immediate friends, musical scores based on Hesse's poetry, items and letters never in print as well as an extensive collection of articles about Hesse in books, newspapers, and periodicals. Much of the material was never previously available in America, and some is not available in any of the other four major Hesse collections in Europe. At least three Ph.D. candidates are already at work on dissertations based on material in this collection. Foremost among the manuscript materials added to the Library on the Berkeley campus were the 132 holograph manuscripts of Walt Whitman and 25 pages of D. H. Lawrence holograph poems, some of which are unpublished variants.

The Gertrude Stein Collection of first editions and association items, and the William Allen White Collection of first editions and association items, plus a rather complete collection of books by and about White, were given to the Library of Scripps College.

In the sciences. California has long been an important center for the sciences, and the State's libraries have been busy providing sound bases for the study of the history as well as the practice of science. Retiring Professor U. S. Grant IV, of the Geology Department of U.C.L.A. gave a collection of over 2,000 volumes of paleontology materials to the University Library. The very unusual collection of materials in agricultural engineering of F. Hal Higgins has been given to the University of California, Davis. This collection of nearly 200,000 separate clippings, photographs, photostats, calendars, drawings, house organs, trade journals, manuals, catalogs, diaries, pieces of correspondence and other manuscript materials fills 200 vertical file drawers. These holdings provide an unusually full documentary account of the history of the mechanization of agriculture.

The Library of the University of California San Francisco Medical Center made three significant additions to its collection in the history of the health sciences. A magnificent group of rare books in the history of medicine and allied sciences was donated to the Library by the late Dr. Robert T. Legge, Professor of Hygiene, Emeritus, in the School of Public Health. The 227 volumes of this collection cover almost every phase of medical sciences from the sixteenth through the nineteenth century. The Library also received some 40 items entirely on and by Thomas Bartholinus, the famous seventeenth century Danish physician and anatomist who became well known for his work on the lymphatic system. Perhaps some of the more unusual and interesting materials added to



the collections were the 94 items on the history of Japanese medicine. This collection includes colorful woodblock prints illustrating primitive or folk medicine, manuscripts and fan books illustrated in color, books on the ancient Oriental methods of therapy, and books showing the Western influence on Japanese medicine as introduced by Jesuit missionaries and Dutch traders in the seventeenth century.

The Kimberly Stuart Paper Collection, a group of books on paper making including the Dard Hunters, and many important books by and about William Morris went to Scripps College. Scripps, thus, completes its Kelmscotts.

In *history, political science, and regional development*. The Higgins collection of agricultural engineering of the University of California, Davis, has already been described. The collection is quite strong on California and the West in general. The University of California, Santa Barbara, acquired and absorbed into its general collections 300 volumes of materials on Pacific railroads. The Library also acquired nearly 3,000 volumes of Latin American history materials, with emphasis on the Caribbean, when it purchased the R. D. Hussey library. The library of Henry Albert Willem van Coenen Torchiana, Consul General of the Netherlands for the Pacific and intermountain states from 1913 to 1940, willed to the University of Southern California, contains many original and early editions of travel and exploration.

In Berkeley, the Bancroft Library of the University of California continued its distinguished collecting activities. It acquired about 40,000 photographic negatives from the *San Francisco Call-Bulletin*, covering every phase of life in San Francisco, dating from about 1916 through 1935. Mr. and Mrs. Howard Willoughby gave the Bancroft Library Mr. Willoughby's collection of about 3,000 glass plates, film negatives, glossy prints, and stereopticon views of California and the West from the 1850's through the 1890's. Personal diaries continue to form a major phase of Bancroft's acquisitions. The Library acquired three journals of Fernando Xavier Rivera y Moncada recording daily occurrences at Monterey during several periods of time in 1774 and 1775; the diary of Father Wenceslaus Linck covering February 20 through April 18, 1766 kept while on an expedition to the Colorado River; the notebook kept by "Cheyenne" Dawson, a member of the Bidwell-Bartleson party in 1841, recording distances traveled and his impressions of California; two diaries of George W. Hayden (1846-1848), the first recording his voyage to California on the *Susan Drew* and his experiences in an exploration of the San Joaquin Valley, the second containing an account of an American expedition to Baja California; and the diary of Isaac Pettijohn (1847-1848) recording his overland journey from Missouri to Oregon, his winter's sojourn in the Willamette Valley, and his return to Missouri in 1848. Bancroft also acquired an exchange of letters and documents dating in the first years of 1770 between the Viceroy and Teodoro de Croix, Commandant General of the frontier provinces, arranging for the establishment of a new pueblo "... de los Angeles," with instructions on procedure, information on number of families and soldiers in the colonists' party, food and supply requirements, and distribution of troops in California.



U.C.L.A. reports the addition of the papers of Federal Judge Leon R. Yankwich to its collections, and further additions to the papers of General Pelham Glassford concerning the march of the Bonus Army on Washington. U.S.C. received a microfilm copy (23 reels) of the *Proceedings of the Allied Commission for Austria* following World War II. U.S.C. also became a selective depository for Canadian government publications, while the University of California, Santa Barbara, increased its California State publications collection from a selective to a complete status, and took over the depository of the U.S. government publications from the Santa Barbara Public Library.

In *art*. Asiatic art and architecture, particularly that of India, Pakistan, Thailand and Cambodia is the subject of a 63-volume collection given to the George Pepperdine College Library by Mr. and Mrs. Irwin Eisenberg. Westmont College was able to utilize an A.C.R.L. grant of U.S. Steel funds to acquire a large collection of Skira art books in the "Great Centuries of Painting" and the "Taste of our Times" series.

### III

The vitality of the developing academic libraries is most striking, however, in its visible elements of new building and space planning. Librarians are faced with the pressures of more materials and more readers to accommodate in all varying degrees, from the need to shelve a single new collection to the need to establish an entire library where none existed before. The Alameda State College, thus, finds itself with a library and seats for 150 readers in the remodelled locker room of the women's gymnasium of the one-time Hayward High School. At Westmont College, the former kitchens and dining areas were remodelled into work rooms, circulation area, reading rooms and shelving areas. A U.S. Steel grant and a "friend" combined to finance the Westmont project.

Sacramento State College occupied its new addition in April 1959, followed closely by Long Beach State College's move into its new addition in May 1959. The Long Beach State College addition increased the size of the library building from 19,000 square feet to 93,000 square feet. Both San Francisco State College and Chico State College opened new quarters near the beginning of the school year in 1959. The new addition at San Francisco increased the area of the building from 50,000 square feet to 150,000 square feet. The 52,300 square-foot building at Chico was constructed at a cost of \$1.2 million. San Jose State College is building a six-story addition to be completed in 1961.

During this past summer, the University of California, Santa Barbara, cinched up its belt, drew its existing stack and reader space closer together, and took the first onslaught of crow-bars and air hammers as builders took over the fringes of the old library building onto which they are attaching an addition which will double the Library's book and seating space. The new unit will open in 1962. Students and staff of the University in Berkeley, while enjoying a new Astronomy-Mathematics-Statistics Branch library, are threading their way

around a maze of construction projects which will produce new buildings with branch libraries in chemistry, education, and earth sciences. At Occidental College the Chemistry and the Biology Departments moved into the new Norris Hall of Science with departmental working collections in the two subjects. The Church Divinity School of the Pacific Library moved into the new Shires Hall, a three-floor building it shares with the School's academic offices.

New buildings not only allow libraries to accommodate existing collections, but open up new vistas for organization and collecting. The Long Beach State College Library initiated a number of new special services in its new quarters which compliment the curriculum, such as an art slide collection and a fine arts print collection, expanded listening facilities for phonograph records, and a greatly expanded curriculum library which now includes juvenile literature, filmstrips, juvenile phonograph records, and teaching aids and devices. The Library also has, for the first time, a full-fledged documents department and a map collection. Because of its new addition, San Francisco State College has a General Reading Room, in which the Library houses a browsing collection, current newspapers, general bibliography and materials in the field of library science, and a reference collection of college and university catalogs. In this next year, in an area of the new addition which has not yet been finished, the Library plans to organize a Division of Special Collections.

The Agricultural Economics Library at the University of California, Davis, moved into the new Academic Office Building which permitted the housing of the book collection for the first time. The collection consists mostly of vertical file material made up largely of documents and pamphlets covering all phases of agricultural economics and business management. The Engineering Library at U.C.L.A. moved in August 1959 into large and permanent quarters on the eighth floor of the new, air-conditioned Engineering Building. The new Library contains a large service and reading area of approximately 6,000 square feet, a work space of 2,800 square feet, and three levels of book stacks, each containing about 3,000 square feet, served by an elevator.

The Library of the School of Law of the University of San Diego has been set up as a separate unit, and the new law librarian is engaged in a major buying and cataloging program. The Library will be moved to More Hall, the home of the Law School on the campus. The Undergraduate Library will utilize the quarters being vacated for needed expansion of periodicals.

A new library building for the Francis Bacon Foundation was dedicated in May at Claremont College. The Foundation was established by the late Mr. and Mrs. Walter C. Arensberg "to promote study in science, literature, religion, history, and philosophy, with special reference to the works of Francis Bacon, his character and life, and his influence on his own and later times." The Arensberg collection of Baconiana now housed in the new structure is one of the most extensive in the world. At Stanford, the Tanner Memorial Library devoted to philosophical studies, was dedicated in March. Professor Obert C. Tanner made the contribution of materials for the Library as a memorial for his three sons. The new Library balances the collections in the Main Library at Stanford, and

provides a study area with a collection of books implementing the instructional program of the Department of Philosophy.

And, as a grand finale—the Sutro Library is finally “at home” in the Gleeson Library of the University of San Francisco. The Gleeson Library is providing 14,000 square feet, remodelled at a cost of \$125,000 for the resurrection, which will at last provide a successful end to the protracted operation of extracting Sutro from its tomb. Open house for Sutro was held on September 14 of this year, so in a sense I am stealing thunder from next year’s report of building and collection development. Let this note serve as a preview.

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# The Library School at U. C. L. A.

by LAWRENCE CLARK POWELL

"POWELL HAS BEEN A BAD BOY," someone said, "and now he has been punished by being made Dean of a Library School."

Is liking one's punishment called being a masochist? Whatever it is, I like it, for mine is the opportunity to help teach library neophytes on a dynamic campus which keeps exploding with ideas and projects. It is a campus on which I have worked since 1938 and seen develop a system of library service, rich in books and staff, a campus where to dream one day is to do on the morrow.

My dream of a library school was also the late Regent Edward A. Dickson's and former Chancellor R. B. Allen's, and it took longer to realize than the usual U.C.L.A. dream. Ten years, in fact, during which time surveys, seminars, speeches, and sorties were made; and all the while the need for the school grew as California grew.

During the planning year more than five hundred persons expressed interest in attending the U.C.L.A. school. Of the many who formally applied only fifty were admitted. It is expected that enrollment will increase gradually during the first five years, as more space is gained for instructional and office needs.

Enrollment in the other library schools in California has not been affected by the new school. In fact all schools in the country are at a new high. Librarianship is enjoying a new status as a well-paid service profession.

During the years of preparation for the day of opening, I reiterated that the best library teaching comes from seasoned librarians who have reached a time in their careers when they are ready to preach what they have been practicing. I am proud of the faculty U.C.L.A. has recruited to teach library service.

Dr. Andrew H. Horn, Assistant Dean and Associate Professor, was the first to heed the call, having behind him a dozen years of experience at U.C.L.A., North Carolina, and Occidental, the study and teaching of history and librarianship, archives and administrative work, and a devotion to California which drew him back to his alma mater. Widely known as a man with the "gift to be simple," Horn is held in respect and affection by all who know him. In the planning year, advised by a U.C.L.A. faculty committee and library staff, he blueprinted the new school in careful detail. It could not have opened this fall without the foundations laid single-handedly by him. He is currently engaged in research on James L. Gillis and the origins of county libraries in California.

Since her retirement from the headship of Children's Services in the New York Public Library and field work for the F. C. Compton Co., Frances Clarke Sayers has been winning new laurels as Lecturer in English at U.C.L.A., with her vastly successful course in Children's Literature. Now she has extended

her teaching to the Library School. She is one of the great yea-sayers of our time, with the power to evoke enthusiasm and belief. Mrs. Sayers has taught recently in summer sessions of the University of Michigan library school.

Tatiana P. Keatinge will teach school library work as a Lecturer, drawing on her past five years' experience as the organizer of the new Reseda High School Library in the San Fernando Valley. Before that, Mrs. Keatinge worked in the Glendale Public Library, the university libraries at Berkeley and U.C.L.A., doing cataloging and reference work, with a teaching stint at the University of Arizona in school library administration. She has a way with students, as borne out by her work with library groups at Reseda. Mrs. Keatinge holds library degrees from both California and Southern California.

Responsibility for public library work is held by Lecturer Barbara Boyd, seasoned by twenty years' work in public, county, and state libraries of California and Washington. The past year she has spent at U.C.L.A. in taking a Master's degree in Public Administration. I expect Miss Boyd to be widely useful to the public libraries of the region, as well as influential with students. She and Mrs. Keatinge and Mrs. Sayers demolish the librarian stereotype.

Professor Seymour Lubetzky is internationally known for his creative leadership in cataloging and classification reform. He has been called the most influential person in this field since Panizzi and Cutter. He is also a man of simplicity and strength, and I expect him to impress upon his students the basic importance of cataloging. Educated at U.C.L.A. and Berkeley, with eighteen years of experience in the Library of Congress, Lubetzky will continue his work on the revision of the Cataloging Code which has made him an international reputation. This is a homecoming reunion for us both, for it was in the U.C.L.A. Library that we began our academic work together in the 1930's. Professor Lubetzky will be assisted by Miss Elizabeth Baughman, cataloging consultant, graduate of last year's class in the Berkeley library school and with ten years' earlier experience in the Chicago Historical Society library.

The Library School Laboratory collection is being headed by Mrs. Joan Crowley, graduate of the U.S.C. Library School, who was selected because of her varied experience in research, special, college, public, and school libraries, and thus well qualified to assist students and faculty in studying library literature. Miss Ellie Schuetze is the school's able and gracious secretary. She is a graduate of U.C.L.A. and former secretary of the Music Department.

In addition to my administrative work, I will teach Book Selection, College and University Libraries, and a summer session course on Libraries in the Southwest. Following my retirement on June 30, 1961 as University Librarian, I will devote full time to the Library School.

I hope that Professor Horn will write in more detail about our course of study in another issue of the *California Librarian*.

Helen Haines, Miriam Tompkins, Althea Warren, Gillis, Lummis, and Mitchell—they are some of the saints of library service we will seek to be worthy of in launching the new school.



# "Damn the Torpedoes"

by ROBERT C. GOODWELL

LIKE MANY LIBRARIANS, I have always been interested in and frequently entertained by titles. But never before was I so conscious of the necessity for choosing the proper title as when I began this article. When previous pieces on my subject have borne titles so full of meaning and implication as "The Magna Carta of the California Public Library" and "Magna Carta: *Caveat Emptor*," no simple title such as "Another View of the Future" was conceivable. My title must awaken in the hearts of my readers similar thoughts of ancient wisdom and heroic action. Further, it must make my position clear immediately. "Twixt Charybdis & Scylla" popped into my head first. It met the requirements nicely; but I recalled how after Hercules had vanquished Scylla and left her for dead her father resuscitated her. Thus the twin monsters remained a peril to the sailors of the Sicilian Sea.

Circe's warning to Odysseus about the Sirens in those same waters seemed to me a fruitful source also. Even wily Odysseus had to lash himself to the mast to prevent becoming lost under the spell of their importunities. True, Orpheus did master them; but didn't he later go to hell? I wanted no similar request suggested as an appropriate destination for me.

The real difficulty with both possible titles was that they carried implications of an opponent with evil or at least ulterior motives. Such imputations, of course, have no place in serious discussions between librarians.

The title I finally chose is intended to be catchy. If it is further understood to point out the necessity for keeping our minds focused on the final objective—good library service—I shall be pleased.

## II

My intention is not to steer a middle course for the sake of neutrality. I am not neutral. I agree in part with Peter Conmy's Magna Carta concept. Education Code Section 27000 does indeed offer opportunities for new library development in California. That this development will or even should take the course which he suggests I think is doubted by many public librarians and school administrators. If I am right, John Perkins' article was unnecessary. His warning should have been directed towards accepting too narrow a view of library service, a fault of which many are guilty.

If I am wrong and we are heading towards closer identification with the formal educational system and acceptance of the cardinal principles of education as we see them applied today, then we are in danger.

It is interesting to note that there are forces at work both within and with-

out educational circles to redefine and limit the concept of the proper function of schools. These forces are calling for a reëmphasis on the central idea of schools as essentially classrooms, teachers, and libraries of teaching aids. There is an implication that classrooms are the best place for certain kinds of education only. This view accepts the fact that unique contributions can be made by other social institutions. The school can replace the public library no more than it can replace the home, the church, or even the work of such youth groups as the Boy Scouts, Girl Scouts, and the Y.M.C.A. All are a part of an unstructured system by which an individual becomes educated in the broadest sense.

The discussions of library philosophy which Peter Conmy calls "vacillations" cannot be resolved by endowing libraries with the philosophy of the educational system. Would not acceptance of the philosophy embodied in our A.L.A. standards be more fitting? And more realistic?

The key words in the philosophy on which our standards are based are: educational, cultural, and recreational. To these I would like to add the following phrase: "with overtones of a serious purpose." With this addition I do not mean to negate but only to qualify the word "recreational." Without this qualification libraries are subject to perversion of this function. We are all aware of the possibility. We ask ourselves, "Are we justified in supplying in printed form what a person can obtain in front of a TV or in a movie theater?" We answer, "Perhaps to a limited degree." Perhaps to the same degree that schools are justified in making their athletic programs a source of public entertainment and a means of public relations instead of a laboratory for the development of the physical qualities of all their students.

It is not necessary to admit that libraries are more than educational in order to accept the fact that school philosophy and library philosophy differ. We differ even in our roles in educational development. The school "leads" and "guides" and is, therefore, essentially active. The library "encourages" and is essentially passive. To perform its task the school employs an elaborate system of reward and punishment and, try as they will, they cannot really escape the system. No such system exists in libraries.

The word "passive" has been applied to libraries in a critical sense and with some justification. The sense in which I used the word, however, describes our activity in encouraging a person to read religious books without influencing him to believe in a particular religion, or in permitting a patron to browse at his leisure until he asks for assistance. "Permissive" would perhaps be a more acceptable word. Whatever the name applied to this characteristic, I think it is generally agreed libraries should retain it as their cardinal principle. Without it, we lose our identity and society one of its last bulwarks of individualism.

Other differences between the two institutions, I think, are implied by these essential differences. Just as it is undesirable to do away with either role so, I think, it is undesirable to combine the roles in one institution; and to ascribe primacy to one is mere sophistry.

Although a greater discussion of the philosophy of library service is needed, that is not the sole purpose of this article. There are other questions to be considered. They are: Should libraries be controlled by state or local government? and, Will state aid bring about state control?

### III

It should be possible for a thoughtful argument in favor of state control to be given a fair hearing, because under local control libraries have not reached their full potential or even met their obligations uniformly. Unfortunately, no such consideration is possible in California today. Perhaps the shortcomings of libraries in California are not attributable to local control. There may be nothing which could be gained by state control which could not be obtained under local control. Certainly no change should be made until we exhaust all the possibilities offered by operating at a level closer to public. But, just as certainly, if we continue to fail our public because we lack intelligence and imagination or because we continue our unrealistic attitudes, the change will be forced upon us. The power of the state government to make this change seems undoubted. Governmental authority is given first by the people to the state. Local government has only that authority which is given to it by the state. Can it, therefore, be doubted that if library service is needed it will be supplied whether or not local government supplies it?

Peter Conmy said that libraries could become "one of democracy's greatest assets." I believe they are that now and that is why I believe good library service is more than a professional goal. It is a patriotic duty. Asking the state, our primary governmental unit, to recognize its responsibility in encouraging library development is merely an appropriate exercise of this duty.

Still the question remains, state or local control? Even though the state has the power to control libraries and such control is not incompatible with our democratic principles, is this the best way? Obviously the state government in setting up municipalities and counties recognized some things could be done better at a level of government which could more easily learn the needs of the people. Additionally, just as many people think there is a minimum size for a good library, so I think there may be a maximum size also. The state is certainly beyond that size. I do not want state control of libraries. I know of no one who does.

### IV

There is nothing inherent in the nature of state aid which necessitates state control. This statement or its antithesis may be proven only by examining state aid legislation; let's do just that.

First of all, is there anything in the C.L.A. proposal which gives the state any control over local libraries? I think the answer is obvious to all who will read it. The proposed bill merely says any library which serves a population, or an area, of a certain size may apply for and receive state aid if they tell a state board how they are going to spend the money. If a library does not meet

these requirements, it can sign a contract with a neighboring library or group of libraries and all then agree on how the money will be spent. To make even clearer what the intent of the proposed legislation is, the following statement appears in section 27112 of the bill: "In adopting this chapter, the Legislature declares that its policy shall be: Not to remove the government and administration of libraries from local control . . ."

Article 4 is even more precise in its language:

27126. Nothing in this chapter shall be construed as authorizing the State to require public libraries as a condition for receiving state aid to:

- (a) Require or exclude any specific book or periodical title or any specific type of material or equipment; or to
- (b) Institute or eliminate any particular type of library service; or to
- (c) Include or exclude for employment any particular number or class of personnel.

27127. This chapter shall not be construed as authorizing the State to exercise any other powers with respect to library recipients of state aid which are in conflict with the provisions of the charter of any city, city and county, or county.

This embodiment of state aid, then, passed into law, could not bring state control.

And what about experience in other states? To my knowledge there has been no significant loss of local control. The people of New York State, on the contrary, have greatly profited from their state aid program. Since the legislation proposed for California is patterned after the New York law, we can be further reassured there is no danger to our own people.

The only question remaining is, why is state aid necessary? Many explanations have been given; but the only reason seems to be simply, nothing else has worked and a good state aid program can.

State aid will undoubtedly help bring about greater library development, but it will not solve all our problems. Because it seems the most likely to help us most and soonest, it requires a good share of our efforts now. To bring it into being we need the help of politicians because they are aware of the realities of legislative life. Perhaps we can gain an additional benefit from them by learning realism ourselves. It wasn't mere bravado that prompted Admiral Farragut to say, "Damn the torpedoes; full speed ahead!"



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October 1960 / 265



Photograph by Randy Sage

Keynote speaker at the First General Session of the 62nd Annual Conference of the California Library Association was Dr. Linus Pauling, shown here with President June E. Bayless and Dr. Andrew H. Horn, President of the College, University and Research Libraries Section of the Association.



Photograph by Randy Sage

The President's Reception was held on the terrace of the Huntington-Sheraton Hotel. President June E. Bayless is receiving State Librarian Carma Zimmerman, who will be introduced to Mr. Robert L. Zurbach, Chairman of the Friends of the San Marino Public Library. The receiving line continues with Mrs. Edna Yelland, Executive Secretary-Treasurer of C.L.A., Dr. Peter T. Conmy, President-Elect for 1961, and Mrs. Zurbach.



### **MILDRED M. BRACKETT**

ON JUNE 17, State Superintendent of Public Instruction Roy E. Simpson announced the appointment of Miss Mildred M. Brackett as Consultant in School Library Education in the Bureau of Audio-Visual and School Library Education, California State Department of Education.

This is a newly-created position authorized by the legislature in 1959. Miss Brackett will provide guidance and assistance in school library matters to county schools offices and school districts throughout California.

In January Miss Brackett was appointed for six months to set up the new position and plan its services. She was on loan from the Office of the Sacramento County Superintendent of Schools, where she had been director of library services since 1950.

Miss Brackett graduated from the School of Librarianship of the University of Washington in 1933. Her baccalaureate degree is from the University of Idaho, and she has done graduate work at Washington State College, the University of Idaho, the University of Oregon, and Sacramento State College.

Prior to the position with the Sacra-

## **People**

mento County Schools, Miss Brackett taught school for three years, spent five years in school library work in junior and senior high schools, worked in public libraries for four years, and during the war years was an Army Hospital librarian at the Baxter General Hospital, Spokane, Washington. Following this she was the County Librarian for Spokane County.

Miss Brackett has been active in the School Library Association of California, serving as its Northern Section President in 1954-55. She is also a member of the California Teachers Association and Delta Kappa Gamma.

*Elsie Holland*  
Coordinator

*Alameda County Schools*



### **KARL VOLLMAYER**

KARL VOLLMAYER, Assistant City Librarian for the past five years, became head of the Redwood City Public Library, August 1, 1960, succeeding Mrs. Muriel Merman there. He is well known to members of the California Library Association, and has been ac-

*October 1960 / 267*

tive in the Association's affairs for several years. Last year he was Legislative Advocate for the Association and this year he is vice-president, president-elect of the Golden Gate District. Karl was educated at the University of San Francisco with library training at the University of Washington, and has been in public library work for about nine years. After two years of experience in the Washoe County Library at Reno he came to Richmond in 1953 and in 1955 was promoted to the post of Assistant City Librarian in charge of public services.

In Richmond Karl was often involved in community affairs; he was an active layman in his church; raised money for the United Crusade; served on the Community Welfare Council; and was on the board of the Richmond Symphony Association. He was a key figure in getting community participation in three annual book fairs sponsored jointly by Richmond Public Library and the Junior Chamber of Commerce. In the five years he was responsible for the Library's public services he brought these to gradually increasing levels of performance in terms of community use. He introduced many improvements in administrative methods, including training sessions for the clerical staff, book review meetings for the professional staff, and practical methods of organizing the clerical personnel in his division.

Mr. Vollmayer is a sociable person with a real flair for making and holding friends. He is also a kindly individual by temperament and a very present help in trouble. Along with these natural gifts of personality he is very thorough, and has a systematic, orderly approach to his work and an exceptional ability to get things done.

In his new assignment Mr. Vollmayer faces interesting opportunities. Redwood City is one of the older cities

on the expanding Peninsula. It has a well-established library in the heart of an urban area which has recently experienced rapid growth. The whole region is basically rich, both in money, in industries, and in people—the kind of people who will support a library and will use one if it is provided. The advanced type of public library service gradually emerging in the Bay Area will require a great deal of effort and successful promotion to bring it to an adequate state of development. In this challenging task Mr. Vollmayer will be a strong addition to the library leadership of the San Francisco Bay Area.

Mr. Vollmayer is married and at this point has two daughters, aged two and five.

Coit Coolidge  
City Librarian

*Richmond Public Library*



# MARIAN R. MARVIN

MISS MARIAN R. MARVIN was appointed County Librarian of the Merced County Library on June 15, 1960 to fill the vacancy caused by the resignation of Mrs. June Young Hussey. The Merced County Library serves the County and City of Merced and the County of Mariposa.

Miss Marvin comes to Merced from the Ukiah Public Library where she served as Head Librarian for a number of years.

Marian Marvin came to California in 1945. She was born in Butler County, Iowa. She attended elementary and high schools in Waterloo, Iowa. Her A.B. degree was earned from the Iowa State Teachers College in Cedar Falls. She graduated from the library school of the University of Minnesota with a B.S. degree in 1936.

Before coming to California, she was head of the cataloging departments in the Waterloo Public Library and Hamtramck, Michigan, Public Library. Her first assignment in California was head of the cataloging department of the Tulare County Library. She was appointed Librarian of the Ukiah Pub-

lic Library in 1946 where she has served until her appointment as County Librarian of the Merced County Library.

One of Miss Marvin's successful accomplishments while librarian of the Ukiah Public Library was the planning of community participation in library programs for National Library Week and Book Week festivities. She has also contributed to professional magazines.

While in northern California, Miss Marvin worked with other librarians in the area in planning inter-library cooperative activities. She is eminently qualified for her new assignment in the Merced County Library System.

*Frances G. Murphy*  
Librarian

*Sonoma County Library*

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June Young Hussey, Liberty Lake, Washington, 25 July 1960

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Joy Lichtenstein, Los Altos, 16 August 1960; President, C.L.A., 1904-05.

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October 1960 / 271

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#### INDEX TO ADVERTISERS

Acme Code Co. ....	283
Ames, W. R., Co. ....	270
Angwin Book Bindery ....	271
Baker & Taylor Co. ....	213
Berkeley Book Store ....	262
Copease Corp. ....	Outside rear cover
Doubleday & Co., Inc. ....	249
Estey Corp. ....	209
Foster & Futernick Co. ....	212
Gaylord Bros., Inc. ....	211
Hunting, H. R., Co., Inc. ....	259
Hutchins Oriental Books . . . .	271
Johnson, Walter J., Inc. ....	249
Kater-Crafts Bookbinders . . . .	259
Leibel, Carl J., Inc. ....	269
Library Service Co. ....	262
Los Angeles News Co. ....	264
Marador Corp. ....	269
New Method Book Bindery, Inc. ....	262
Pacific Library Binding Co. ....	Inside rear cover
San Francisco News Co. ....	264
Sather Gate Book Shop ....	259
Sapsis, Pere B., Inc. ....	258
Sjöström U.S.A. ....	210
Squire, Ben B. ....	259
Stanford University Press ....	257
Sunset Books ....	265
Technical Book Co. ....	270
University of California Press . . . .	260-61
Valley Library Bindery ....	263
Vroman's ....	250
Western Library Service ....	263

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